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NEWPORT '62

(PHOTO BY LEN KUNSTADT AND JACK BRADLEY)



RECORD RESEARCH

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Dixieland, ragtime, swing, bop, progressive
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NEWS, VIEWS CUES & BLUES by Len Kunstadt

NEWPORT '62 JAZZ FESTIVAL

Perhaps no event in the history of jazz so mirrors the subject as the giant jazz festival held every year in Newport, Rhode Island. When July approaches thousands of jazz buffs turn their heads to the east and make the trek over land and water to the Island of Newport to hear their favorite jazz stars. In 1960 the festival hit disaster. Many of the faithful saw their festival cut short by perhaps the most violent riots in Newport's history. In 1961 the festival was allowed to perform again under the aegis of impresario, Sid Bernstein, but the emphasis was on drastic police controls which contributed to the moral success of this festival. In 1962, the festival was held again. The lessons from the 2 previous years were heeded, and the combination of George Wein's good business and artistic acumen along with Newport's own effective police controls made the event a fine moral and economic success.

"Newport '62" was a good presentation. Wein's attempt to present artists from most of the schools indeed proved beneficial toward the success of the festival. A good blues package consisting of some good old urban and country blues singers plus a competent Rhythm and Blues band would have added just that much more to this historic event.

Here's an across-the-board running account of the festival's activities.

FRIDAY EVENING, JULY 6, 1962

- Tony Tomasso and Jewels of Dixie (feature from Providence, R.I.)
- Roy Eldridge with Bill Rubenstein, piano; John Neves, bass; Jo Jones, drums
- Miss Carmen McRae and her trio
- Dave Brubeck Quartet with guest spots by Carmen McRae and Gerry Mulligan (Mulligan-Desmond duet)
- Gerry Mulligan Quartet/Bob Brookmeyer with a guest spot by Coleman Hawkins
- Harry "Sweets" Edison Quintet with Jimmy Forrest on tenor sax. Guest spot by Joe Williams.
- Evening finale: Jam session with "Sweets" Edison, Hawkins, Mulligan etc.



Thelonious Monk and Duke Ellington...Together at Newport
Photo by Len Kunstadt

SATURDAY AFTERNOON, JULY 7, 1962

- Panel Discussion "Economics of the Jazz Community" with George Simon, John Hammond, George Wein, Joe Williams, Charlie Mingus, Sid Bernstein and Art D'Lugoff
- Marshall Stearns presented "A History of the Tap Dance and its Relationship to Jazz" with dancers Bunny Briggs, Honi Coles, Charlie Atkins, Baby Lawrence, Pete Nugent, describing and illustrating the various dance steps. Accompanied by Roy Eldridge - Jo Jones Quartet.
- Toshiko's piano with the Roy Haynes Trio.
- "Dancers" back again in a 'twist' finale.



Joe Williams - Jimmy Rushing....Basie Reunion, Newport R.I.
Photo by Len Kunstadt

SATURDAY EVENING, JULY 7, 1962

- Father Norman O'Connor - MC
- Gene Hull's Jazz Giants (19piece band from Bridgeport, Conn.)
- Carol Sloane vocal with John Neves, bass; Bill Rubenstein, piano; Walter Perkins, drums and a guest spot solo by Coleman Hawkins
- Charlie Mingus Sextet including Booker Erwin, tenor sax; Toshiko, piano and Danny Richmond, drums in an original jazz suite depicting the evolution of the subject.
- Duke Ellington Band with guest dance spots by Bunny Briggs and Baby Lawrence.
- Max Roach organization with choir voices.
- Louis Armstrong All Stars including Trummy Young, Billy Kyle, Danny Barcelona with guest spots by Yank Lawson and J.C. Higginbotham.

SUNDAY AFTERNOON, JULY 8, 1962

Father Norman O'Connor - MC

- Panel Discussion: "Religion & Its Concern with Jazz" with Reverend Eugene Callender, Clara Ward, Attorney Maxwell Cohen, Father Norman O'Connor, Reverend John G. Genzel and author, Maurie Zolotow.
- Joe Bucci, organ with Eddie Stacks, tenor sax.
- Clara Ward Gospel Singers including Gertrude Ward with Jo Jones, drums.
- Duke Ellington replaces Father O'Connor - MC
- Oscar Peterson trio with Ben Thigpen drums and Ray Brown, bass.
- Sonny Rollins and Co. featuring Jim Hall, guitar.
- Abbie Lincoln and Trio.
- Count Basie Band including Marshall Royale, Sonny Payne, Quentin Jackson, Freddie Greene, etc. with vocaliste, Irene Reid and guest spots by Basie alumni, Jimmy Rushing and Joe Williams, single and duet.

Willis Connover - M. C.

- The Jazz Wreckers from Warsaw, Poland, 5 piece instrumental modern-jazz combination, introduced by the president of Polish Jazz Federation.
- The Newport Jazz Festival All-Stars: (see cover photo) Ruby Braff, trumpet; Pee Wee Russell, clarinet; Marshall Brown, valve trombone; George Wein, piano; John Neves, bass; Buzzy Drootin, drums with Bud Freeman, tenor sax, added. Louise Tobin, vocals.
- Duke Ellington Orchestra including Bill Perry, Harry Carney, Paul Gonzales, Lawrence Brown, Ray Nance, Johnny Hodges, Cat Anderson, Aaron Bell, Sam Woodyard and Gene Hull (replacement for ailing Russell Procope) with guest spots by Thelonious Monk (see photo) and Aretha Franklin.
- Thelonious Monk Quartet.
- Lambert, Hendricks & Yolande with Glido Mahones trio including Pony Poindexter on soprano and alto sax
- Roland Kirk organization featuring the multiple instrumentalist, Roland Kirk.

That's it for the Newport '62 Jazz Festival.

ONE OF THE GREAT NEW YORK CITY JAZZ EVENTS OF 1962

JAZZ CONCERT

In Honor of

EUGENE SEDRIC

WEDNESDAY, JULY 25th 1962

at 8 P. M.

CENTRAL PLAZA, 111 2nd AVENUE

Yes, it happened at the Central Plaza on the evening of Wednesday, July 25, 1962, from 8 p.m. on. It was a benefit given for Gene Sedric, now seriously ill, but still game. Thanks to impresario Jack Crystal and the courtesy of the Birns family, a Central Plaza ballroom was made available for this event. The sheer number of jazz personalities who attended, and those who participated musically, presented Gene with a heartwarming tribute. It was a wonderful success.

Barefield, Higgenbotham, Sheen and Goodwin.
(Photo by Zaccagnino)

All night long there were a steady procession of great musicians showing off their jazz wares to an exuberantly receptive audience. A fine jazz combo including some of the old Waller alumni wailed out some of Fats' hottest hits. They were Herman Autry, trumpet; Herb Flemming, trombone; Cecil Scott, tenor and clarinet; Hank Duncan, piano; Cedric Wallace - bass and Slick Jones, drums. Another combo led by the crisp hot horn of Ruby Braff,

featured Pee Wee Russell, clarinet; Dickie Wells, trombone; Red Richards, piano; Milt Hinton, bass and Mickey Sheen, drums. In addition to some excellent instrumentals they accompanied guest vocalist, Esther Williams, Fess' daughter, who gave out with "It Had To Be You" and "Don't Blame Me" in a competent manner. Still another combo consisting of Johnny Letman, trumpet; Buster Bailey, clarinet; Vic Dickenson, trombone; Don Frye, piano; Arvell Shaw, bass and Panama Francis, drums made merry on the Panama Rag among others. Windy Buster Bailey showed off his long, long, holding note on his clarinet showcase of St. Louis Blues. Henry Goodwin - trumpet; Eddie Barefield, clarinet; J. C. Higgenbotham, trombone; Danny Barker, banjo; Cliff Jackson, piano and Mickey Sheen, drums, treated the crowd to more hot jazz. In other combos Gene Krupa's tom-toms raised an uproar; Bud Freeman's classic tenor runs sounded off; the horns of Jimmy McPartland and Bobby Hackett couldn't be better and the clarinet of Tony Parenti!! well!! well!!

Forsythe, Gormley, Parenti and Divito
(photo by Zaccagnino)

Many more musicians were part of the jazz festivities and in all the evening was one of the 'hottest' musical melanges that this guy has ever heard or seen.

THOSE WHO CAME:

Eddie Barefield
Hannah Sylvester
Victoria Spivey
Wingie Carpenter
Lucille Hegamin
Jimmy McPartland
Heywood Henry
Herman Autry
Zutty Singleton
J.C. Higgenbotham
Vic Dickenson
Johnny Letman
Norman Lester
Herb Flemming
Mike Lipskin
Wild Bill Davison
Hank Duncan
Edmond Hall
Cliff Jackson
Maxine Sullivan
Sonny Greer
Tony Parenti
Gene Krupa
Jackie Byard
Bobby Hackett
Cliff Leeman
Dick Wellstood
Bud Freeman
Buck Clayton
Sandy Williams
Arvell Shaw

Nat Lorber
Joe Williams
Peanuts Hucko
Lou McGarity
Perry Bradford
Louis Metcalf
Ruby Braff
Marshall Brown
Pee Wee Russell
Buster Bailey
Red Richards
Bass Hill
Jo Jones
Wilbur De Paris
Cecil Scott
Russell Procope
Danny Barker
Blue Lou Barker
George Wettling
Marion McPartland
Cyril Haynes
Benny Morton
Sol Yaged
Bob Williams
Roy Burnes
Harry Divito
Sam Price
Chuck Forsythe
Hap Gormley
Herb Hall
Cutty Cuttshall

Pee Wee Irwin
Tyree Glenn
Steve Swallow
Don Frye
Eddie Dougherty
Joe Muranyi
Jack Fine
Dickie Wells
Cedric Wallace
Slick Jones
Panama Francis
Tony Spargo
Kenny Davern
Milt Hinton
Mickey Sheen
Karl Heim
Eddie Condon
and more!!
In addition to others there were:
Stanley Dance
Jack Bradley
Jean Fallow
Frank Driggs
Danny Morgenstern
Willis Connover
Timmie Rosenkrantz
Mike Zaccagnino
Jeff Atterton
and your reporter -
Len Kunstadt



LEFT TO RIGHT: Nick Musolina, trombone; Pop Estep, tuba; Joe Richolson, trumpet; Carleton Coon, drums; Tom Bookham, banjo; Joe Sanders, piano; John Thiell, sax; Orville Knapp, sax; Harold Thiell, sax.

THOSE NOSTALGIC NIGHTHAWKS

By Harvey Rettberg

Readers of Record Research who have been around long enough may well remember that institution of the Twenties, Coon-Sanders Original Nighthawks, the band that grew up with Radio. One of the first great dance bands, a pioneer in radio broadcasting, they entertained millions of listeners with their broadcasts during the wee small hours, first from Kansas City, and later from Chicago.

Their friendly personality seemed to be projected successfully over the air, as well as to the capacity crowds who were privileged to dance to their tunes. So popular they became that Western Union provided a ticker tape right on the bandstand and nightly the wires would come in from all over America, from fraternity houses, groups of students, shut-ins at Veterans hospitals, and late hour listeners in general. Radio was just beginning and the multi-dialed regenerative receivers with battery power and various primitive horns, many with only headphones, were tuned to W.D.A.F., then one of four stations in existence. Later they had a line from W.G.N., "The Chicago Tribune Station On The Drake Hotel" which covered the U.S.A. east of the Rockies with a strong signal. By this time the infant radio had evolved into a greatly improved medium both in transmitting and receiving, generally keeping pace with the phonograph in its development.

It all began in December 1918 as related by the Associated Press. "Two soldiers, at home on furlough for the Christmas holidays met in Jenkins' Music Store, in Kansas City. Captain Carleton Coon of the Commissary Department at Jefferson Barracks, St. Louis tinkled away at the piano and sang. Line Sergeant Joe Sanders from Camp Bowie, Texas joined him, and a lasting friendship was born."

"After their discharge they met again in Kansas City and struck

up a partnership in a small pickup band that played at clubs and private parties."

Quinn Ryan, writing in the April 1930 College Humor tells us, "A boy named for the poet Will Carleton, whose family had moved from Minnesota to Kentucky, and thence to Kansas City had a Christmas snare drum. Sometimes he was the Drummer Boy of Shiloh, sometimes he was the lad in that famous bandaged trio, The Spirit of '76, - and always he was a pest to the neighbors. But how he could sing! He had charmed many an audience when he was C-high to a grasshopper."

"Joseph Sanders had a marvelous boy's voice and had studied to be a concert vocalist -- He was the idol of the teens in Kansas City, handsome, hearty and humorous. What mattered was that he played the piano as wallopingly well as he played baseball, and in baseball the professional scouts were already flirting with him."

The first Coon-Sanders band was billed as a "Novelty Orchestra", and beside Coon and Sanders on drums and piano, included Bob Norfleet, banjo; Harry Silverstone, violin; Clyde Hendricks, trumpet; Swede Molberg, trombone; Hal McLean, later to play with Whiteman, alto sax; and Harold Thiell, alto and clarinet.

Harold Thiell tells us, "The personnel remained like this for about two years. In 1921 we made the record "Some Little Bird" for Columbia. Also we made a trial broadcast for the old Kansas City Post. We all sat close to the old carbon mike and played as loud as we could."

"Soon after this we began to broadcast for the K.C. Star and started the old "Nighthawk Club." Leo Fitzpatrick was the announcer. We had one mike hung up in front of the band and

Coonie and Joe sang through megaphones pointed toward the mike." About this time, the fall of '22, we began to play at the Newman Theatre, and the violin was replaced with a tuba, and a new banjo player, Happy Williams. In the fall of 1923 there were more changes, Thomas Beckham on banjo, Pop Estep, tuba - and my brother John and Orville Knapp came in on Saxes - and we now had 3 saxes, 2 brass (Joe Richolson, trumpet - Nick Musolina, trombone), and 4 rhythm."

"It was this band, with a new banjo player, Bill Haid, which came to Chicago in May, 1924. We played a roadhouse, Lincoln Tavern, west of Evanston for three months and then on Labor Day we started on our first road trip for MCA. This was a five weeks trip and after the trip we opened at the Congress Hotel in October of 1924."

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Mr. Karl Kramer of MCA has very graciously allowed us to continue in his words. "It was in 1926 that a major breakthrough in MCA's Chicago campaign came with a new account, the Blackhawk Restaurant. Prior to 1926 the Blackhawk, located on Wabash near Randolph, was operated only as a restaurant and had no entertainment or music at all. Jules (Stein) and Billy (Goodheart) used to have lunch there frequently since it was only a few blocks from our office, and they kept telling Otto Roth the owner, that he should put in dancing and buy a name orchestra. So finally Otto agreed. In fact it is hard to believe that he could hold out on two such super salesmen as Stein and Goodheart. Mr. Roth redecorated his room and for his first band, MCA. not wishing to take the slightest chance, gave him the famous Coon-Sanders Nighthawks. It will be remembered that this orchestra had already made a hit in Chicago at the Lincoln Tavern, and later the Congress Hotel, so it was a known quantity with Chicago dancers."



Elmer Crebs, Rex Downing, Bob Pope, Joe Richolson, Harold Theill, Russ Stout, Joe Sanders, Carleton Coon, Floyd Estep, John Theill

"Following their successful season at the Blackhawk, the Nighthawks took to the road again. Due both to their Chicago prestige and the wide radio coverage this was the most profitable tour MCA had ever booked up to that time. --- This tour and the succeeding ones took in almost every town of sufficient size in Illinois, Ohio, Wisconsin and Iowa. Everywhere they played the Nighthawks drew tremendous crowds, making inonev for every one concerned, the orchestra, the promoter, and the booking agency. All of a sudden the one night stand had become big business both for Coon-Sanders and the other orchestras who followed them on succeeding tours."

Many are the legends that grew up about these Nighthawks. It was rumored that Coonie and Joe were both part Indian, but one who knows says this was not true. They merely liked fire-water. Coonie, perhaps because of his habit of carrying a medical kit, was reputed to have attended medical school, but this is not confirmed by his family.

However some of the tales are true, or at least partially so. The band was kidnapped in Tulsa, and transported to New York on a private train by the brother of an oil magnate who had engaged them to play for his private party. They were wine and dined and treated like royalty for a week in New York. And the band did respond in an emergency when their train was stalled at a tornado stricken town in Illinois, and Coonie's medical kit is credited with saving several lives.

Joe Sanders' friendship with Roy Faulkner of the Auburn Automobile Company resulted in each member of the band purchasing at an attractive price a new Auburn Custom Phaeton Sedan. This was considered a rather sharp car at that time. Each car was of a different color and on the trunk of each was the name of the band and the name of the owner. Joe and Coonie each bought Cords. When they returned to Chicago with this fleet, approaching the corner of State and Wabash, where a left turn was never allowed, Joe made a left turn, and each one in turn followed his lead. The officer on duty whistled loudly, cursed, and then just stood there and watched all of them make the turn.

There is a tale, interesting and true too, of the theft of Rex Downing's Auburn in New York. The boys had had a speaking acquaintance at least with the underworld in Chicago, but New York was another story. Rex found his car, but was "persuaded" to leave it in the possession of the new "owner".

Six winter long engagements at the Blackhawk, with a nightly half hour or more on powerful W.G.N., seventy odd sides for Victor Records, a weekly half hour on N.B.C. coast to coast for Florsheim Shoes. Remember the theme song on the Florsheim

Frolic? Waltzing, a Joe Sanders composition.

Then in the fall of 1931, to New York and an engagement in the Terrace Room of the Hotel New Yorker. During this engagement they appeared on N.B.C. coast to coast for Lucky Strikes with Walter Winchell as M.C. and featuring guest stars such as Alice White, Bill Hart, etc. The ticker tape was still on the bandstand, but the uninhibited style of Coon-Sanders was restricted just a bit by the network. They were not allowed to mention names on the air, and the station announcer insisted on doing most of the announcing.

Returning to Chicago in the spring of 1932, they went into the College Inn of the Hotel Sherman. All looked well for Coon-Sanders, one of America's top dance bands. A contract with MCA with nearly fifteen years to run, personnel stabilized for five years, - no sign of impending disaster.

In April Coonie developed an abscessed jaw, which today could probably be treated successfully with our wonder drugs, but this was 1932, and in spite of everything that could be done his condition grew worse. He died May 4, while the band in the Sherman was playing "Jig Time."

Ben Bernie played their engagement at the College Inn while the boys attended Coonie's funeral in Kansas City. The members of the band still speak of Carleton's passing with sincere grief. This was a tightly knit group which had travelled thousands of miles together, played on hundreds of bandstands, and shared often enough the cramped accommodations so often available. The surviving family including his widow, Mrs. Eula Coon, two sons, Johnny and Carleton Jr., and two daughters, Nancy and Virginia.

At this point it should be stated that the band was henceforth billed as Joe Sanders Original Nighthawks, and not Coon-Sanders. Joe tried to carry on, but the loss of Coonie and the shoals we knew as "The Great Depression" on which many a band foundered were too much, and in a few months he called the band together and disbanded.

Today there are six Nighthawks remaining, Joe Sanders in Kansas City, Russ Stout and Harold Theill in Florida, Rex Downing in Arkansas, and Floyd Estep and Joe Richolson in California. It has been our great privilege to visit each one of them within the past year, and talk about the old days and listen to a few Coon-Sanders records.

On October 14, a birthday party was held for The Old Left Hand at the Blackhawk, and was very well attended. There is no music there any more. And on the following night the New Orleans Jazz Club presented a 25 minute program on WWL featuring a taped request from each of the remaining Nighthawks for his favorite record. WWL covers the Coon-Sanders fans east of the Rockies and many a heart was moved as happy birthday greetings went out to Joe Sanders.

One might ask "what made Coon-Sanders such an outstanding success, and what kind of impression did they make on Young America of the era of racoon coats, that today, thirty years since Coonie's untimely passing, there is sufficient interest to lead to a revival of the Coon-Sanders Original Nighthawks Club, with a membership running into the hundreds, and active trading in their original records?"

My answer would be simply that in addition to Joe Sanders' unique arrangements featuring a multitude of interesting breaks, and the flawless execution of these breaks by top flight musicians who incidentally never rehearsed, the partner-leaders were able through their uninhibited manner to welcome their dancing and listening public in such a way as to make them feel like old friends. Many a time they came on at the Blackhawk with Joe's "Hod ya do, hod ya do, hod ya do, you great big old raadio pooblic out there." And Coonie's visits with all the shut-ins will be long remembered.

Joe Sanders was fairly successful as a song writer, turning out a large number of songs, Night Hawk Blues, Hallucinations, Roodles, High Fever, Blazin, Harold Teen, What A Girl What A Night, Got A Great Big Date, and his biggest hit, Beloved. Carleton Coon collaborated with Hal Keidel on Hi Diddle Diddle, which was one of the all time hits of the twenties.

* Rec. by George Blain's Dr. 3/16/26
also by Fletcher Henderson's Dr. (Pixie Stamp)
Rec. 3/22/26
Have both

Eugene Sedric Concert - continued from p.4

Gene Sedric was not there, yet this fine ex-Waller reed man with a fascinating musical history that travels the road back more than 40 years must have been delighted by the report of this great musical tribute to him. They came when he was in need and they honored him majestically. A telegram arrived from Gene expressing his gratitude and best wishes to all who came.

P.S. - Special commendations should be given Louie Metcalf, one of Gene's oldest friends, who sold 350 tickets for the benefit. Quite a feat! Bravo! Louie. Watch for his story in a coming issue.

A NEW MONTHLY MAGAZINE, 'JAZZ', DUE IN OCTOBER

WELCOME ABOARD. The Editor will be ex-Metronome's competent Dan Morgenstern with an Editorial board consisting of Stanley Dance, George Hoefer and Dann Priest. A distinguished advisory council will consist of Marshall Stearns, Rudi Blesh, Wilder Hobson, Father Norman O'Connor, Gunther Schuller, Charles Edward Smith, George Wein, Martin Williams, Manny Albam, Ralph Gleason, Philippe Nahman, Gerald Lascales and Sinclair Traill. The photography will be handled by Jack Bradley and Joe Alper. The first issue promises an unpublished article about Bix by the late, great Otis Ferguson, also an article about Duke Ellington by Duke Ellington and a saga about Ray Charles, co-written by Dan Morgenstern and Hughes Panassie. Reported subscription rate will be \$5.00 for 12 issues or 50¢ per issue.

Well, the mold is set. Good Luck!

BLUES
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just
published
(see page 19)

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Coonie and Joe sang through megaphones pointed toward the mike. "About this time, the fall of '22, we began to play at the Newman Theatre, and the violin was replaced with a tuba, and a new banjo player, Happy Williams. In the fall of 1923 there were more changes, Thomas Beckham on banjo, Pop Estep, tuba - and my brother John and Orville Knapp came in on Saxes - and we now had 3 saxes, 2 brass (Joe Richolson, trumpet - Nick Musolina, trombone), and 4 rhythm."

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Rex Downing, now a judge in Arkansas, very ably continues the account. "After going into the Congress, Haid was replaced by Russ Stout, guitar. About three or four months later Bob Pope was added on second trumpet. One night Joe (Sanders) called the boys together and told us he could sign a good contract for the following year at the Blackhawk restaurant but wanted us all to take a look at it and pass our opinion. We had never heard of it and after looking at it we were skeptical for one reason, it had never had music. After the move was made it was sensational and we were there for many years."

Mr. Karl Kramer of MCA has very graciously allowed us to continue in his words. "It was in 1926 that a major breakthrough in MCA's Chicago campaign came with a new account, the Blackhawk Restaurant. Prior to 1926 the Blackhawk, located on Wabash near Randolph, was operated only as a restaurant and had no entertainment or music at all. Jules (Stein) and Billy (Goodheart) used to have lunch there frequently since it was only a few blocks from our office, and they kept telling Otto Roth the owner, that he should put in dancing and buy a name orchestra. So finally Otto agreed. In fact it is hard to believe that he could hold out on two such super salesmen as Stein and Goodheart. Mr. Roth redecorated his room and for his first band, MCA, not wishing to take the slightest chance, gave him the famous Coon-Sanders Nighthawks. It will be remembered that this orchestra had already made a hit in Chicago at the Lincoln Tavern, and later the Congress Hotel, so it was a known quantity with Chicago dancers."



Elmer Grebe, Rex Downing, Bob Pope, Joe Richolson, Harold Thiell, Russ Stout, Joe Sanders, Carleton Coon, Floyd Estep, John Thiell

"Following their successful season at the Blackhawk, the Nighthawks took to the road again. Due both to their Chicago prestige and the wide radio coverage this was the most profitable tour MCA had ever booked up to that time. --- This tour and the succeeding ones took in almost every town of sufficient size in Illinois, Ohio, Wisconsin and Iowa. Everywhere they played the Nighthawks drew tremendous crowds, making money for every one concerned, the orchestra, the promoter, and the booking agency. All of a sudden the one night stand had become big business both for Coon-Sanders and the other orchestras who followed them on succeeding tours."

Many are the legends that grew up about these Nighthawks. It was rumored that Coonie and Joe were both part Indian, but one who knows says this was not true. They merely liked fire-water. Coonie, perhaps because of his habit of carrying a medical kit, was reputed to have attended medical school, but this is not confirmed by his family.

However some of the tales are true, or at least partially so. The band was kidnapped in Tulsa, and transported to New York on a private train by the brother of an oil magnate who had engaged them to play for his private party. They were wine and dined and treated like royalty for a week in New York. And the band did respond in an emergency when their train was stalled at a tornado stricken town in Illinois, and Coonie's medical kit is credited with saving several lives.

Joe Sanders' friendship with Roy Faulkner of the Auburn Automobile Company resulted in each member of the band purchasing at an attractive price a new Auburn Custom Phaeton Sedan. This was considered a rather sharp car at that time. Each car was of a different color and on the trunk of each was the name of the band and the name of the owner. Joe and Coonie each bought Cords. When they returned to Chicago with this fleet, approaching the corner of State and Wabash, where a left turn was never allowed, Joe made a left turn, and each one in turn followed his lead. The officer on duty whistled loudly, cursed, and then just stood there and watched all of them make the turn.

There is a tale, interesting and true too, of the theft of Rex Downing's Auburn in New York. The boys had had a speaking acquaintance at least with the underworld in Chicago, but New York was another story. Rex found his car, but was "persuaded" to leave it in the possession of the new "owner".

Six winter long engagements at the Blackhawk, with a nightly half hour or more on powerful W.G.N., seventy odd sides for Victor Records, a weekly half hour on N.B.C. coast to coast for Florsheim Shoes. Remember the theme song on the Florsheim

Frolic? Waltzing, a Joe Sanders composition.

Then in the fall of 1931, to New York and an engagement in the Terrace Room of the Hotel New Yorker. During this engagement they appeared on N.B.C. coast to coast for Lucky Strikes with Walter Winchell as M.C. and featuring guest stars such as Alice White, Bill Hart, etc. The ticker tape was still on the bandstand, but the uninhibited style of Coon-Sanders was restricted just a bit by the network. They were not allowed to mention names on the air, and the station announcer insisted on doing most of the announcing.

Returning to Chicago in the spring of 1932, they went into the College Inn of the Hotel Sherman. All looked well for Coon-Sanders, one of America's top dance bands. A contract with MCA with nearly fifteen years to run, personnel stabilized for five years, - no sign of impending disaster.

In April Coonie developed an abscessed jaw, which today could probably be treated successfully with our wonder drugs, but this was 1932, and in spite of everything that could be done his condition grew worse. He died May 4, while the band in the Sherman was playing "Jig Time."

Ben Bernie played their engagement at the College Inn while the boys attended Coonie's funeral in Kansas City. The members of the band still speak of Carleton's passing with sincere grief. This was a tightly knit group which had travelled thousands of miles together, played on hundreds of bandstands, and shared often enough the cramped accommodations so often available. The surviving family including his widow, Mrs. Eula Coon, two sons, Johnny and Carleton Jr., and two daughters, Nancy and Virginia.

At this point it should be stated that the band was henceforth billed as Joe Sanders Original Nighthawks, and not Coon-Sanders. Joe tried to carry on, but the loss of Coonie and the shoals we knew as "The Great Depression" on which many a band foundered were too much, and in a few months he called the band together and disbanded.

Today there are six Nighthawks remaining, Joe Sanders in Kansas City, Russ Stout and Harold Thiell in Florida, Rex Downing in Arkansas, and Floyd Estep and Joe Richolson in California. It has been our great privilege to visit each one of them within the past year, and talk about the old days and listen to a few Coon-Sanders records.

On October 14, a birthday party was held for The Old Left Hand at the Blackhawk, and was very well attended. There is no music there any more. And on the following night the New Orleans Jazz Club presented a 25 minute program on WWL featuring a taped request from each of the remaining Nighthawks for his favorite record. WWL covers the Coon-Sanders fans east of the Rockies and many a heart was moved as happy birthday greetings went out to Joe Sanders.

One might ask "what made Coon-Sanders such an outstanding success, and what kind of impression did they make on Young America of the era of racoon coats, that today, thirty years since Coonie's untimely passing, there is sufficient interest to lead to a revival of the Coon-Sanders Original Nighthawks Club, with a membership running into the hundreds, and active trading in their original records?"

My answer would be simply that in addition to Joe Sanders' unique arrangements featuring a multitude of interesting breaks, and the flawless execution of these breaks by top flight musicians who incidentally never rehearsed, the partner-leaders were able through their uninhibited manner to welcome their dancing and listening public in such a way as to make them feel like old friends. Many a time they came on at the Blackhawk with Joe's "Hod ya do, hod ya do, hod ya do, you great big old raadio pooblic out there." And Coonie's visits with all the shut-ins will be long remembered.

Joe Sanders was fairly successful as a song writer, turning out a large number of songs, Night Hawk Blues, Hallucinations, Roodles, High Fever, Blazin, Harold Teen, What A Girl What A Night, Got A Great Big Date, and his biggest hit, Beloved. Carleton Coon collaborated with Hal Keidel on Hi Diddle Diddle, which was one of the all time hits of the twenties.

* Rec. by George Olsen on 4/16/26; also by Fletcher Henderson on (Pia's Stamp) Rec. 3/22/26

Eugene Sedric Concert - continued from p.4

Gene Sedric was not there, yet this fine ex-Waller reed man with a fascinating musical history that travels the road back more than 40 years must have been delighted by the report of this great musical tribute to him. They came when he was in need and they honored him majestically. A telegram arrived from Gene expressing his gratitude and best wishes to all who came.

P.S. - Special commendation should be given Louie Metcalf, one of Gene's oldest friends, who sold 350 tickets for the benefit. Quite a feat! Bravo! Louie. Watch for his story in a coming issue.

A NEW MONTHLY MAGAZINE, 'JAZZ', DUE IN OCTOBER

WELCOME ABOARD. The Editor will be ex-Metronome's competent Dan Morgenstern with an Editorial board consisting of Stanley Dance, George Hoefer and Dann Priest. A distinguished advisory council will consist of Marshall Stearns, Rudi Blesh, Wilder Hobson, Father Norman O'Connor, Gunther Schuller, Charles Edward Smith, George Wein, Martin Williams, Manny Albam, Ralph Gleason, Philippe Nahman, Gerald Lascales and Sinclair Traill. The photography will be handled by Jack Bradley and Joe Alper. The first issue promises an unpublished article about Bix by the late, great Otis Ferguson, also an article about Duke Ellington by Duke Ellington and a saga about Ray Charles, co-written by Dan Morgenstern and Hughes Panassie. Reported subscription rate will be \$5.00 for 12 issues or 50¢ per issue.

Well, the mold is set. Good Luck!

BLUES
RESEARCH
8
just
published
(see page 19)

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BLUES IS MY BUSINESS

by

Victoria Spivey

"Buddy Tate and His Family Sure Been Good To Me"

These are part of the lyrics of a tune called BUDDY TATE that I have just written and recorded for my QUEEN VEE label (EP 101) which I have dedicated to my friend, Buddy, his family and his friends. I got the wonderful Eddie Barefield, a long-time pal of Buddy's, to accompany me on the alto sax. And does he swing.

Probably few know how far back our friendship goes. It was in 1933, that a young Buddy Tate, fresh out of T. Holder's great Texas band, joined the Dallas Tan Town Topics band and show which was starring me. Buddy was a handsome brute and the 16 gals of the show were falling all over him. We all know how great he is today with that saxophone but he was just as great in 1933, having not lost a tone. Buddy was a quiet boy but his fine personality drew everybody's eyes to him. He was a gentleman and had manners galore and was a fine asset to the band. Unfortunately after the closing of the Tan Topics I lost track of him until about 1952. One night, while I was putting my daughter who was in the airforce on the train for Texas at Grand Central Station here in New York City, a lady passed me with a little girl and boy following her, and right behind them there was a gentleman. I was very sad over the departure of my daughter plus being full of grief over the death of my 20-year old son just a few weeks before. I was sobbing which caused this gentleman to turn and look back. And behold! It was my long, long lost friend, Buddy Tate, his sister and his 2 kids. I just said excitedly, "Buddy." and he turned and rushed back to me saying, "Vickie, what's the matter." We greeted each other and I told him my troubles and he comforted me by telling me that his sister was on her way home to Dallas and she would watch over my daughter. He introduced my daughter to his sister and his children and later, his cousin, Jean who joined us outside the train. I had met Jean back during my Hunter's Serenaders days. Needless-to-say I was quite relieved. Buddy, his 2 children, Jean, and I left the train and the children treated me just like an Auntie, putting their arms around me and telling me not to cry. They put me in their car and carried me home. After talking with Buddy about old times I was lifted up and we exchanged addresses and phone numbers. After several years of not doing any recording, my meeting with Buddy gave me the inspiration to record again. He did a most wonderful thing for me. He and his 7-musicians rehearsed me for four straight days at the Mayfair lounge on 125th Street where I was working. The last day of the rehearsal he said, "COME ON, SIS, LET'S GO TO THE STUDIO" "JUST MOAN FOR ME TOMORROW LIKE YOU AIN'T NEVER MOANED BEFORE." These are the WORDS that you can hear me sing on BUDDY TATE on my EP, some 10 years later. See, how long I remembered his words. Well, getting back to the 1952 recordings. Buddy and his boys picked me up the next morning in his big gray station wagon and we hit Nola's studio in midtown New York City. We knocked two tunes 'Tired O' Savin' and 'Hey, Hey St. Louis' over in about 15-

minutes. Buddy gave me the tests which I kept personally for myself. "WHEN I TRIED TO PAY HIM, HE SAID, SIS, THIS TREAT IS ON ME." More lyrics on my EP!!

I lost track of Buddy until early 1962. In February 1962 I recorded the session with Eddie Barefield, and Pat Wilson, drums, which produced the title, BUDDY TATE. Well in a matter of hours the Buddy Tate found out about it (a powerful grapevine there is in New York) and he was on the phone to me in a jiffy. Well, we made our acquaintanceship again. He was so happy. I felt good. He invited me to come to the Celebrity Club on 125th Street where he and his band has been steady and I accepted. One night I hit the Celebrity. I met all his boys and they made me so welcome. Boy, what a band he has! They got that wonderful Texas swinging style and that Buddy blows up a storm. While I was here I got the idea to try to get Buddy on my label, why couldn't I get Mr. Daddy, himself. I asked him to record and just as quick, he answered, yes. He was so delighted and immediately extended an invitation to me and any friends of mine to spend a weekend with him and his family at his Long Island home. He thought it would also be a good spot to plan the recording date. I think about a week later I and my little ward son, Darrell plus LENNY KUNSTADT of the RECORD RESEARCH magazine drove to Amityville, Long Island and we arrived at a big ranch house mansion sitting way back off a beautiful lawn. I noticed an extremely large patio in the back and another patio sitting on the left hand side of the 2nd floor. Buddy, who greeted us at the corner just looked at me and he smiled at the expression on my face. His wife and children came out to meet us and when I got inside I was shown all over by his wife, Viola. Eighteen rooms, no less! There was a house full of friends and musicians waiting to go to a dance job at a nearby church auditorium. Buddy had the gig there. After we got back, we had a feast. There was everything in Buddy's kitchen from a turkey to his feathers on the stove for anybody to eat. Hams, chickens, turkeys, etc. The beverages started from sodas, beers, whiskey, vodka.

(Continued on page 12)

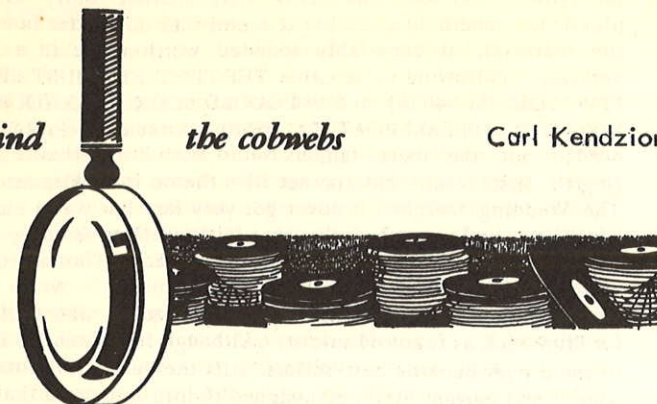


BUDDY TATE

behind

the cobwebs

Carl Kendziora



Ajax: In our last column we mentioned that Jim Kidd has turned up the Compo Ledgers! These books list all the Compo masters recorded in Montreal and also include masters cut in New York on electrical recording equipment. This studio, reputedly on 55th just west of Broadway, was originally a completely equipped acoustic one and was where all the Ajax New York sides were cut in 1924 and 1925. Presumably these were the 31500 series masters (possibly the 31000 series, which only reached about 31030 when it appears to have been abandoned in favor of the 31500's, was cut elsewhere before the 55th studio was set up) which do not appear in the Compo Ledgers found in Montreal. Since these masters are not in the Compo Ledgers, it would seem appropriate to compile what is known in this series. Walt Allen, in his "Discomania" column in Jazz Journal magazine (July and August 1956 issues) listed all known Ajax issues at that time. We propose to repeat that listing for the benefit of those who didn't see the original and to add those issues which have been uncovered since. We will also give additional master and credit details to those Walt listed without full data whenever possible. We underline the catalog number if the record has been seen first hand by one of the researchers. Otherwise details come only from Walt's 1956 listing. Here we go!

- 17001 - A Just One Word of Consolation (Lemonier-Williams) (1051, Montreal 7/23/23)
Henry Troy, Tenor (Chris Smith, Piano).
B Why Adam Sinned (Rogers-Williams) (1026, Montreal 7/17/23)
Henry Troy.

- 17002 - A Indiana Avenue Blues (Smith and Troy) (1031, Montreal 7/18/23) -
Chris Smith, Comic.
B Trot Along (Williams-Jones) (1072, Montreal, 7/28/23) -
Chris Smith, Comic.

17003 - Details still unknown

- 17004 - A Don't Slip Me In The Dozen (Smith) (1055, Montreal 7/23/23) -
Chris Smith - Henry Troy, Comic Duet.
B Let's Bury The Hatchet (Smith-Troy) (1048, Montreal 7/23/23) - Same.

- 17005 - A Never Cry Over Any One Man (Smith) (1045, Montreal 7/23/23) -
Chris Smith.
B My Lady of the Nile (Smith-Troy) (1037, Montreal 7/20/23)
Chris Smith - Henry Troy.

- 17006 - A Just Thinkin (A Blues) (Grainger-Ricketts) (No mx # on disc) - Edna Hicks with Henderson's Hot Four. (presumably New York - 31000 series mx)

- B 'Tain't A Doggone Thing But The Blues (Grainger-Ricketts) - Edna Hicks, Porter Grainger at Organ. (same presumption)

- 17007 - A Wish I Had You (And I'm Going To Get You Blues) (Grainger-Ricketts) (No mx)
Hazel Meyers, Porter Grainger at the piano. (same presumption)

- B Love Ain't Blind No More (Trent-Donaldson) (no mx) - Hazel Meyers, Porter Grainger at the piano. (same presumption)

- 17008 - A Mistreatin' Daddy (Grainger-Ricketts) (no mx) - Edna Hicks, Porter Grainger at the piano. (same presumption)
B Save Your Man and Satisfy Your Soul (Grainger-Ricketts-Hand) (no mx) -
Edna Hicks, Porter Grainger at the piano. (same presumption)

- 17009 - A Do Doodle Oom (Grainger-Henderson) (31011-1) - Seven Brown Babies.
B West Indian (sic) Blues (Williams-Dowell) (31012-2) - Seven Brown Babies.

- 17010 - A Don't Mean You No Good Blues (Bogan & Callens) (no mx) - Violet (sic) McCoy, Fletcher Henderson at the Piano. (presumably NYC 31000 series masters)
B Lonesome Daddy Blues (Bogan & Callens) (no mx) - Violet (sic) McCoy, Fletcher Henderson at the Piano. (presumably NYC 31000 series masters)

- 17011 - A Charleston Crazy (Grainger-Ricketts) (31010-1) - Seven Brown Babies.
B Dicty Blues (Henderson) (31009-2) -
Seven Brown Babies.

17012 Details still unknown.

- 17013 - A He's My Man, Your Man (Somebody Else's Too) (31016-1) - Hazel Meyers, Porter Grainger at the Piano.
B Tired O' Waitin' Blues (31015-2) -
Hazel Meyers, Porter Grainger at the Piano.

- 17014 - Down South Blues ()
Lena Wilson, Fletcher Henderson at the Piano.
Tantalizin' Mama ()
Lena Wilson, Fletcher Henderson at the Piano.

That's a dozen Ajaxes, with two blanks. Can anyone furnish details for 17003 and 17012? Missing master numbers and composer credits, naturally, would be most welcome! Many Ajax issues give publisher's name and city as well as the composer credits. In order to save space we have omitted publisher credit in our listing. We will continue with Ajax 17015 in the next column.

Label of the Month: We have a real obscure item for this department in the METRO label. It appears to be exclusively Irish as the design of the label and the material on the few copies seen would indicate. The label is black with all titling and ornamentation in light green. Our photo is one side of our two known examples. Each of these bear separate, non-consecutive numbers on the labels and would appear to be more in the nature of control numbers than catalog numbers. Our photo is the 136 side of a record bearing 136 and 140 respectively. Source of the masters,

(CONTINUED ON PAGE 19)

john mc andrew

STAR

STUDD

SHELLAC



A FORGOTTEN VOICE OF NOT TOO LONG AGO (EDDY THOMAS)

Perhaps 'forgotten' is the wrong word, since I don't know anyone who even heard of him... Eddy Thomas. Do you remember the series of records by Carter's Orchestra on Brunswick in the late twenties and early thirties? It was a studio group attempting to recapture some of the beer-tavern band flavor of the turn of the century, and unlike the endless Roaring Twenties reincarnations of today, they tried for a genuine replica instead of a slapstick shambles. Some of the grandest of the old songs were charmingly interpreted, usually with appropriate vocal--without embellishments. It was on a couple of these that I first found Eddy Thomas; to be specific, BREEZE/SHINE ON HARVEST MOON (Br 3681). The voice was so clear, resonant and fresh and the interpretation so warm and completely unhackneyed, that I was fascinated by the perfect blending of old-fashioned music and playing and timeless voice.

Eddy Thomas' voice was a high, sweet tenor with something of Donald Novis, if not quite as polished; a bit of Morton Downey, with more finish and none of Downey's thinness in the middle register. It had, too, some of the tenderness of Franklyn Baur, sentiment without sentimentality. Why, then, was he virtually unknown even during his brief day? For the same reason as always: many an unknown is more talented than the idols of the day... and in this day of lousy and highly successful non-singers, this is truer than ever.

As far as I know, Eddy Thomas recorded for only the Brunswick label, but they did do exceedingly well by him for the few years he was recorded. Between 1926 and 1932, Brunswick was probably the fullest, richest and deepest of the new electrical recordings, and reproduce much better on present-day equipment than any other, by far. All of Thomas' sides benefited from this, and there is a room-presence in all of these Brunswick waxings that is sadly lacking in almost all of the others of the era. Unfortunately, Brunswick accompaniments lacked the brilliance of the Venuti-Lang contingents on Columbia, but the reproduction almost made up for the unimaginative backings.

At first, Eddy Thomas did vocal choruses on some of the house band' sides... such as COLONIAL CLUB ORCH., REGENT CLUB ORCH., CARTER'S and others. He lent appropriate distinction to some of the most beautiful songs in the popular idiom, among them SOMEDAY, SOMEWHERE (from film, The Red Dance), JEANNINE (from film, Lilac Time), GOOD NIGHT (the 'taps' theme), TO KNOW YOU IS TO LOVE YOU (show, Hold Everything), THAT'S YOU, BABY (film, Fox Movietone Follies of 1929), and Lincke's celebrated SPRING, BEAUTIFUL SPRING.

The singer's first solo sides were ARE YOU THINKING OF ME TONIGHT/DID YOU MEAN IT? (Br 3725). Both are superior songs, particularly the latter, which was the hit song from the stage musical, A NIGHT IN SPAIN, sung in the snow and on a Victor record by the delightful Marion Harris.

Next came a 'Sally' type song that was an also-ran, although hardly less deserving than some that made the grade: THE CHURCH BELLS ARE RINGING FOR MARY, paired with a sweet sentimental ballad that also failed to make the gravy grade, EVERY EVENING. In both cases, the Thomas interpretation was expert and meaningful, but there were few takers. EVENING has perhaps been saved from oblivion in that the immortal Jimmie Noone group did the dance version of it for Vocalion, then Brunswick's subsidiary.

Thomas then committed I'M TIRED OF MAKING BELIEVE/REMEMBER ME TO MARY (Br 3931) to wax, a pair of rather lachrymose ballads, the latter still another 'Sally' ditty, but pleasant, nonetheless... but it seems that no matter how trivial the material, it invariably sounded worth-while in a Thomas version. Following these came THE FIRST KISS/JUST BECAUSE IT'S YOU (Br. 4079) and IF I COULD LOOK INTO YOUR EYES/MY LITTLE DREAM BOAT (Br. 3950). After that, PARADISE (Br 4061), not the more famous Nacio Herb Brown theme for Pola Negri's first talkie, but another film theme from Von Stroheim's The Wedding March. It never got very far, but was a charming, appealing little number that was fairly well covered by most of the labels, of which it seems to me the Eddy Thomas rendition was the only standout.

Altogether, Eddy Thomas made, apparently, about fifty sides for Brunswick as featured soloist. Although it is doubtful that any of these ever became best-sellers, still the number of outstanding songs, and current hits they assigned to him indicated that Brunswick was aware, even if the public wasn't, that he was a potential click. Part of the trouble no doubt was due to the abrupt change-over in public acceptance of the simpering crooner, for this was the hey-day of Gene Austin and Rudy Vallee who in themselves were good, but in their wake came the imitators and exaggerators of their respective styles, most of whom were greedily gobbled up while the straight singers suddenly found themselves bewilderingly without a public or were forced to try and adapt their voices to the whispering, moaning style. Eddy Thomas made no attempt to fit into this category, and whereas if he had had a following before the advent of the Vagabond Lovers he conceivably could have ridden out the phase until the more virile voices established a beachhead on the overrun ground, as a newcomer when the new style came into vogue, he was in a most unfavorable position.

Despite the radical difference in their styles, and while most others were trying to do Vallee numbers exactly as Vallee had done them, Brunswick nevertheless gave several of the crooner's successes to Eddy Thomas, including BESIDE AN OPEN FIREPLACE (Br. 4745), HEIGH-HO, EVERYBODY/SPOSIN' (Br. 4432), YOU'RE JUST ANOTHER MEMORY (Br. 4560), LONELY TROUBADOUR (Br. 4581) and MAYBE-WHO KNOWS? (Br. 4449). Others among Thomas' film themes were A BENCH IN THE PARK (King of Jazz) THE MOON IS LOW (Montana Moon) and the rousing Berlin theme from Hallelujah, WAITIN' AT THE END OF THE ROAD. Another lovely Berlin number he did was the plaintive TO BE FORGOTTEN (Br. 4668).

A strange coincidence was the appearance at this time on the Columbia label of a dance band called Eddie Thomas and his Collegians, doubling in brass on both songs of the day and the nostalgic older memories. Although mostly sweet and waltzy, they by no means resembled the Carter Orchestra sides on Brunswick on which Eddy Thomas first appeared... the Columbia group was strictly of its day; however, I mention them merely to state that, to the best of my knowledge, there was no connection whatsoever between the Thomases. The names were spelled differently, and while the Columbia Thomases had vocals, they were always by established favorites such as Franklyn Baur and Lewis James; and lastly, there would be no point to having an Eddy Thomas band with someone else being paid extra to sing the vocals.

Eddy appears on at least one Melotone record, on both sides: JACK RICHARD AND HIS MIAMI ORCHESTRA: THE KISS WALTZ/SPRING, BEAUTIFUL SPRING. The first is the theme song of the film, Dancing Sweeties, and the reverse, the famous, lilting Paul Lincke European concert favorite. The 'Richard' is undoubtedly one more 'house' band cognomen, and with the still superior Brunswick recording and the fine Thomas vocal, it is an excellent record. If there were others by Thomas on (Me), I have not encountered them, although there is a distinct resemblance to his style on the mystery sides that stumped the experts in the same way as The Mystery Girl, Dot Dare and Jane Gray did on Columbia and Harmony: Ross Colby on (Me). If his identity has been firmly established, I haven't heard about it. Obviously, the name was intended to suggest Russ Columbo, and the singer tried to adapt himself to Columbo's stylings, making it difficult to identify the impersonator. At one time I myself thought it might be Columbo disguising his voice and raising it to a tenor pitch, but apparently

(Continued on page 12)

AN ANALYSIS OF RECORD GROVES, PIANO ROLL HOLES, AND TAPE CRACKS AND THEIR HIDDEN MEANINGS.

by S.H. Fenwick

Before I begin this research article, I would like to thank Sam Alberts for his help in allowing me the free use of his records, his phonograph and his home while I conducted 4 years of research for this detailed analysis. Without his assistance I might never had had a place to stay and work, or for that matter, sleep and eat, not to mention his sports car, his clothes, and those beautiful credit cards. I sure do miss him since he moved away. I also want to thank Charlie Lowery for volunteering to help me play the piano rolls. Too bad we didn't have a player piano, but Charlie was good enough to whistle the rolls while holding them up to the light. I cannot forget wonderful George Finkle and his generous offer of the use of his jazz book library, and his understanding when the Hot Discography got caught in the phonograph. Actually, only 23 pages were ripped out, not the 25 he originally thought. I hope George fixed the phonograph too, as I don't know of any records that play at 42 speed.

And my thanks to Herman Davis and his loan of those 75 old air shot tapes. His encouragement was heartwarming and never once did he complain when I returned them all on one reel. Thanks also to Mary Gibberling and the use of her grandmother to play some difficult Art Tatum scores for me. And Louie Klein's untiring help in searching out original master recordings. His perseverance and extensive trips all over the country at his own expense, resulted in his tracking down 189 very rare and choice recordings for me. Too bad I did not use any of them. And thanks to the General University and its music staff for their patience, their co-operation and most of all for their restraint when I always inquired during the middle of their classes.

I am also greatly indebted to that outstanding authority on American Music, Sigfried Schwartz, and to the many long hours we spent together comparing notes, discussing and analyzing our manuscripts. I am sure that my borrowing three chapters from his new book being published next year will in no way spoil our friendship. Sincere thanks also to Eric Townsend, editor of Riff Magazine, who offered to publish my research study in his 15th issue. Or was it the 115th issue? He wasn't quite clear on that point. My gratitude to Oswald Harness of Square Records Co., and the loan of his valued record collection. My recent fire makes it impractical to return all his records at this time, but anytime he wishes a personal recommendation, he knows he has a friend, and I will certainly reduce my standard recommendation fee for him. Thanks also to my one and only close, dear friend and co-author, Doug Burns, whom I don't see very much of any more.

Many others have been generous of their time to me; Archie Cult and his beautifully toned tenor sax with the second valve missing; Bruno Braun who handled all the correspondence and to whom I owe so much, especially the \$138 for postage; to Willie Snicker whose dog barks in the key of C; Myron Flat who first introduced me to discographical and research work, and who is now somehow having trouble getting his own work published; to broad-minded Sy South, whose rare Bolden tape my wife thought was a Christmas tree decoration, to Benny Hammer the famous drummer, who in the face of a heavy work schedule still had time to say no; to the great as ever trumpet man, Paul Derby, whose lip is gone; to Cats Platz (the old bandmaster) who dug into his memory to recall that from 1929 to 1939 he was drunk; to Mary Jane Rose who stimulated this writer so that he nearly dropped the whole project; to Carl Cameo, who offered his time and his fantastic encyclopedic knowledge of records, labels, performers, titles, bands, master and catalogue numbers even though his visiting hours were only once a week; to Jeff Marks the disc jockey who has since become famous through the payola investigations, to Senator Elliot Hartness for the approval of the quotation that I attributed to him; to George Groper who was thrown out with me on my field trip through his neighbors basement; to Nick Pulley whose interview revealed much information that he'll wish he never gave me; to Mrs. Sam Alberts who gave me encouragement

(CONTINUED ON NEXT PAGE)

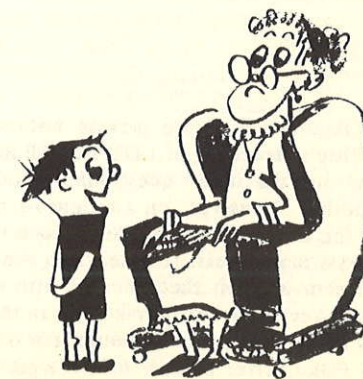
"WHERE ARE THEY?"

by Frank Kelly

RAY NOBLE, who waxed gobs of records here and in England wrote several fine tunes and made a fortune on the Charley McCarthy broadcasts, etc. is living the life of Riley in tax free Isle of Jersey. Gloria DeMarco, of the singing DeMarco Sisters is singing in a west side New York club when not waiting on the cash customers. Gloria plans a show v biz comeback. Bill Finegan, who arranged for Glen Miller, Tommy Dorsey and half of the defunct Sauter-Finegan band currently does free lance arranges and conducts for TV, movies and discs - IKE ISSAC who was accompanist for the LAMBERT-ROSS-HENDRIX vocal trio resigned to front his own band. BILL BERRY, a young Boston Trumpeter - ex-of the WOODY HERMAN band now is in the DUKE ELLINGTON brass section. BEN ALEXANDER-SGT. FRIDA Y's ex TV side kick nowadays does a weekly jazz TV show in L. A. NORO MORALES, the latin pianist & band leader who was BIG in N. Y. during the 40s is blind but still gallantly working in Porto Rico - SAN JUAN - at the CONCHO. HIS eye specialist thinks he can restore Noro's sight--and we hope he's most successful. CHESTER LAUCK, LUM -of LUM & ABNER radio fame - is in the oil biz in Houston, Texas. NORRIS GOFF - ABNER - of LUM & ABNER fame - is retired. BUNTEY PENDLETON (Bob Sylvester--B'way columnist--not the ex -n band leader - ex-wife) who played & sang in N. Y. clubs in the 50s - is an artists' rep. - handling the new Fulton Art Gallery in lower Manhattan - featuring young American painters. PETER DUCHIN, EDDY's son - has started at the top as a pianist-band-leader - waxed an AL album - and for the Summer has a band at the Mid Ocean Bath & Tennis Club in swanky Bridgehampton, L.I., playing for the idle rich dancers. ERNESTO LECUONA - unheard of for years by his friends in Cuba since FIDEL CASTRO took over his native country - is alive and living in Tampa, Florida. LECUONA--in case you've forgotten-- wrote The Breeze & I, Siboney, Malaguena, In Spain They Say Si Si, etc. JUTTA HIPPI, the German femme pianist who played the top German & N. Y. clubs & recorded quite a bit currently is soured on the music biz and toils in an East Side N.Y. tailor shop. Says she only wants to paint & draw for her own pleasure and self expression. Jutta's a talented cartoonist who has illustrated a book satirical poems.

RIM CHIPS

Harrie



"Hi. Are you what my daddy means by 78 speed?"

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

HARRY JOHNSON

Bixophiles know well Ray Noble's HANDFUL OF STARS, Co 35775 on which the late, Bix-styled Harry Johnson was given his greatest opportunity. Johnson was well known in the trade; but, unaccountably, he had been previously ignored in the recording studio. There are bits of his playing on other Noble records (on LITTLE BIT OF BLARNEY, Co 36162, and MAYBE, Co 35596) of the same period. But there is almost nothing on the Ozzie Nelson records where he participated. Lately, however, I heard what sounds like the Harry Johnson tone and conception in trumpet solos on items A, C, K and L of the Ozzie Nelson THESAURUS 616, radio transcription.

While we were puzzling over the identity of the pure Bixian lick on GUESS WHO, Diva 2853, Everett Mock mentioned that he had known a musician in the Carolina Club Orchestra, to which GUESS WHO is credited, whom he thought was named Johnson. This was a random bit of memory having nothing to do with the paragraph above. Roy Johnson, for a time with the California Ramblers was also Bixian - but not THIS Bixian. A comparison of the three groupings of records above mentioned (Carolina, Nelson, Noble) now arouses our suspicion that Harry Johnson may have been the man on all three. We shall appreciate information or comment.

REX STEWART

Our Cold Beer & Hot Jazz Seminar Group also discussed the subject of the best Rex on record. Rex has said that he prefers his solos in the McKinney DO YOU BELIEVE IN LOVE AT SIGHT, Vi 22811 and Duke's KISSIN' MY BABY GOODNIGHT, Br 7627. My own favorite is the neat and spectacular BOY MEETS HORN, World 200-6022 (and there are some poor ones on that title too). Everett picks Rex' small groups with I'LL COME BACK FOR MORE, Vo 5448 and SWING BABY SWING, Va 664 as representative. Bruce Davis adds TEA & TRUMPETS, Va 618, FAT STUFF SERENADE, Vo 5448 and LINGER AWHILE, Bb 11058.

To complete the cycle, there's also something for the Bixies. Rex' most famous solo in the Bix tradition is on Fletcher Henderson's SINGING THE BLUES, Vi 22721.

LEE WILEY

I had always assumed that the private ball Bunny Berigan enjoyed on Lee Wiley's recording of HOT HOUSE ROSE, Lib 297 had been prompted by the tune's questionable composition, or corny lyrics, or both. However, on a recent re-hearing, Miss Wiley recalled that the trumpet's Busse-like bounce was suggested in rehearsal when bassist Sid Weiss fumbled into the instrumental chorus and the rhythm section then needed him with a shuffle rhythm. It amused everybody, so they kept it in the act. The A & R man judged ROSE appropriate because it was Cole Porter's first published song - and Porter was the album's gimmick.

At a Chicago club when Lee Wiley and Clancey Hayes extemporized a duet on COTTAGE FOR SALE, one of their less sympathetic accompanists called it "the first musical foreclosure I've ever gigged!"

AN ANALYSIS OF RECORD GROVES ETC (cont'd)

over these past four trying years, who inspired me to have hope, courage and devotion. Also thanks to Sam Alberts who was away quite a bit.

My special appreciation to Robert DeJohn the dancer, who sent me a half-hour tape of his soft shoe dancing, that I have since sent to Sy South to replace his lost Bolden tape, who promised to send a disc copy to Oswald Harness of Square Records Co., to replace his missing record collection, who in turn promised to send a transcribed copy to George Finkle to replace those 23 pages of ripped discography, who then promised to notate and send to General University in my name as a tax deductible donation.

Profuse thanks also to Central Music Library for the many unpublished scores I was allowed to borrow. They will certainly get them back when I find them. And again to the library for allowing me to lecture just preceding the riots. And last of all I wish to thank my wife who left me.

It seems that I have run out of space, and there is no room for my research article. What the hell, it was a bore anyhow.

BUDDY TATE by Spivey (continued)

scotch and Canadian Club. Everybody was helping themselves. A natural ball! I looked up and saw one of the most beautiful girls that I have ever seen serving food to all those hungry cats. She was Buddy's daughter, Georgette (named after her daddy, Buddy's first name is George). Never did I realize that this pretty thing was the same little girl that had put her arms around to console me years before at the train station. Today, she is married with a wonderful husband and has a beautiful little grandson for Buddy. Of course, I do not have to say much about Buddy's wife, Viola, because everybody knows how beautiful she has been and still is. I had met her years before. Now here is something cute. I started wandering through this large ranchhouse and I got lost. I wanted to get back to the kitchen. Suddenly, a goodlooking young Buddy Tate came to my assistance. He was Buddy's son, William, standing there and smiling, telling me to come this way. I couldn't move for a second. He was a dead image of his father when he was a very young man. While in the music room I noticed my boy, Darrel doing the twist with a very cute and wise

little girl who turned out to be Buddy's baby daughter, Josie. She wanted me to tell her everything about her adored daddy. I tried but so much had happened that I never did finish.

I had a wonderful weekend there. I never did get to sleep because Buddy, his wife, his daughter, and her husband and Lenny Kunstadt, who was scribbling notes a mile a minute, sat there all night long gabbing about the past. We also discussed a recording date for Buddy and his boys. About 2 weeks later we did record. Wonderful Hannah Sylvester (she's a real pioneer) and versatile Eddie Barefield along with Buddy Tate and his boys made this a fine session. We hope to have it on a coming LP which will also include yours truly and the fine Lucille Hegamin.

In ending, I and Lenny Kunstadt like to wish Buquy Tate and his wonderful family and friends good health and continued success.

In a forthcoming issue I will tell you about my great pal, Hot Lips Page, a fellow Texan, who we lost not so long ago. When he died I felt something dying in myself.

A FORGOTTEN VOICE OF NOT TOO LONG AGO (cont'd)

it isn't... the only sides I knew, until recently, were JUST A GIGOLO/YOURS AND MINE (Me 12094). However, about two years ago, I picked up two more Ross Colby sides, not on Me. but on Panachord, the English lower-priced outlet for Me. at that time. I had previously been unaware of more than the first two and don't recall the release of the second two in U.S., but probably they were. Anyhow, these are I SURRENDER, DEAR/WABASH MOON (Pan 25027) and although the voice seems weaker, there are at times uncanny resemblances to Eddy Thomas, particularly on Wabash Moon. Although I am inclined to doubt it, there remains the indisputable fact that the voice is being disguised, plus the additional factor that this was near the end for Eddy Thomas, not just as a singer, but as a person, for not long afterwards I remember reading that he had died of tuberculosis, either at Saranac Lake or in some West Coast resort such as Moravia, Cal.

RECORD RESEARCH AUCTION

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
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AUCTION CLOSING SEPTEMBER 7, 1962

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A & P OPTICS
1 SHADOW PAST/2 GUITARS BR3024NE
2 HAIDA TROIKA/STUKARAS BR3105 E
3 MARION/PIEURS D'AMOUR BR3140 E
4 MYSTERY OF NITE/MARCHURNESS #3556 F
5 IRY AARONSON ORK-alto/Chummo/Ork
6 ILY HO MERIO/GOOD MORNING V120063 E
7 O SWEET WHATCHA MAY CALL V120747E
8 ABBOTT & COSTELLO-PictureLabel-Comedy41
9 BET HORSES/MUDDERPOODER CASTLE1256E
10 ACTUAL MOMENTS-RECEPTION-COLLENDERBERG
11 X WASHINGTON 105-PART 2 V120747E
12 RY ACUPP SMOOKING/IN BOTS
13 FROGHER/157 DIRT WORLDS 003656E
14 NO ONE WILL EVER KNOW/THINK #3581 N
11 WABASH CANNONBALL/FRIGHT #7008 E
12 LOWLANDLY/NITETRAID/DEMTHIS/00563N
13 REAP HARVEST IN HEAVEN/DONT 005704 N
ALABAMA RED PEPPERS - #3 min
14 SAM/Latin/Lithone RO 532 N
VAN ALEXANDER FineStringInstruments
15 NITETRAID/NO MANDALAY BB10073N
16 TONY/WHITE/THOU SWEET BB10271E
17 ALLEN QUARTET-Folk-OK POLK SERIES #2 min
18 WHEN SWEETEST/ENDRO/ 0045109 N
19 MY OLD COTTAGE/BERG/FRAG. 0045130 N
MAGNATON rare blues 0045130 N
20 WABASH CANNONBALL/FRIGHT #7008 E
21 KING BORNED/AMT GRIEVE HA 9304 E
22 CALL MOTHER LUV/SINGE HA 1154E
RED ALLEN ORK-great allstars
22 CALL ST BLUES/JUNGLETOWN DE18092 E
23 PEEL DROWSE/SWING/OUT #1 V130800 E
PAULINE ALPERT - piano showcases
24 LITTLE WHITEHOUSE/2NITE #1 V120489 N
25 HALLELUJAH/MANOLIA V120786 N
AMOS AND ANDY #1.50 min bid
26 SWEETBYE IN FAMILY DUMB/Pt2V122119 E
27 THE DANCY/AT DULL/ 72224 N
28 CHOCOLATE/CHOC/REQUESTED #22393 N
29 MARIAN ANDERSON -very early-mid 200 #3
30 MY WAY/CLUB/DEEPFIR V119227 E
LOUIS ARMSTRONG -Rare/ELECTRADISC label/119 SATISFIED BL/DADDY EASE FTOR8080E
31 JOE/EMMAN I WUNDER DE18652 E
32 HUSTLE/INBUSTLE BABY/GOTTA3E2L 2067V
33 BLACKBURN/MISSBEHAVEN #2 008714 V
34 KNEEDERS/SKIP/OUTTER #3 0041157 E
35 LITTLE JOE/THOMAS EYESOKA1501E
36 MOHAWK/HALL STAMP/BLUES #1V120088E
37 CONFESSING/IF I COULDBE/THOU/00599E
38 BRAUKOOL/JACK/HOUSE BLUES #1V120088E
39 FELIX ARNOLD-piano showcases
40 BOY/SHUT/RESITATION V117558 N
41 HOME SWEET HOME/SCOTCHSONG #17671 E
42 QUEEN ANTHEM ORK
43 PEACH FAIR/COOL/MISS/002546E
44 CABIN DRAMA/DO IN DANCE BR7933 E
45 THAKUS/DO (RARE/CROSBY)CHOC/DO V122700E
46 GOTTA TEN FOR U/WHICH V122470E
45 MUST B THU(CROSBY)POOL MEV12251V
46 SOMETHING/GOOD BABY (CANTOR)22815E
47 FRED ASH/ONE-Piece showcases
48 TIME RANGER/JohnnyGreen BR716 E
49 PICK UP/SLIP UP/WHY U LOVER/717E
50 MARGARET UPSTAIRS/LUV LIFE/003581N
51 THE EASY/DAWN WITH/CANT DE18428 E
52 MYTHAD/OT (HARRISMAN) #1 HMV6398E
53 MYTHAD/OT (HARRISMAN) #1 HMV6398E
54 WHAT'S NEW/PAIS MILLER/ROOST527 N
55 AUNT JEMIMA
56 POSITIVELY/LINE HEAVEN #0967E #3
57 CANT HELP LUVIN MAN #01304E
58 GENE AUSTIN
59 MY BLUE HEAVEN/THINKIN V120964 N
60 LAMORSE/ROD/FRANKLIN/21098 E
61 RAMONA/GIEL OF MY DREAMS 21334 E
62 JEANNE/THEN GAVE DAWN 21564 E
PIANO SOLO BY AUTHOR(SHAW)great/BluePiano
63 HOLD ER NEW (on obscure VAUGHN (205) #45
64 BAGBY ORK "DerisBrome "JumpBlues"
65 WHEN MOON IS HIGH/ASKING GOTHAM/303N
66 DUMPLING/STYLIA CALLIN' OK7089 N
MILDRED BAILEY
67 WHENEVER U R/SOMETIMES DE4252 E
68 BORN TO BE BLUE/DONT WORRY MA1130E
69 CANT WE BE FRIENDS/STARTED MA1130E
70 NEWLIERD/BEAR & CALE V04036E
71 NOW IT CAN BE CHANGED V04202 E
72 MOTHERLESS CHILD/DONTALLY V05209 E
73 SHOULD STOOD IN BED/COONE V05236 N
EDDY BAKER
74 FATHERLY FOREVER/ST-SING/OREV126456E
75 IT'S A BLUE WORLD/ALL THINGS 26471E
76 MIDKEY GUITAR BAKER JumpBlues/RANDON
77 GREASY SPOON/SHAKELKIN R289 N
78 BUNDSAND STAMP/COOL SOCK R299 N
PHIL BAKER -comedies
79 AT THE PACE/PART 2 V120970 E
80 YALL KIMA HAWAIIANS-yellow/bluebird
81 THE ONE ROSE/NO SKA MEMPHIS/BB767
82 BAY BALL-Folk #3 min
83 WHEN MOON IS HIGH/ASKING GOTHAM/303N
84 WHITE BALLER/ 100 min
85 WHEN OVER DESERT/HAWAII DE1930E
86 LARRY AGER FROM HEART/FOOTL 003158E
87 WHAT LIT MOONLIGHT COULD DO #350901E
88 LITTLE WHITE GARDEN/CAKEPULE/6067E
89 FRANK BANTA -piano showcases
90 MY SUGAR/MELODY MADE MINE V119705E
91 DEN DONT DAY/ARE U THINKIN V121057N
92 DEN DONT DAY/ARE U THINKIN V121057N
93 DEN DONT DAY/ARE U THINKIN V121057N
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99 DEN DONT DAY/ARE U THINKIN V121057N
100 DEN DONT DAY/ARE U THINKIN V121057N

IRVINE BORDON/1-11
174 T Y HAY I WILL/STH V119199E
175 LAND OF GOIN TO BE/DONT V121742E
176 BORDON-famous Showman-Great/Versatile
177 MOZART OPERA BY BORDON/ 003619E
EARL BOSTIC "JohnHardee/TonyScott/JimJones
178 MOZART OPERA BY BORDON/ 003619E
179 LIGHTNIN STRUCK/POORHOUSE/ 007121N
180 TIME ON MY HANDS/UNGOI KING/471 N
BOSWELL SISTERS-all-StarJazz/0056130E
181 DONT MEAN THING (Dorsey) W04560E
BILL BOYD COMBOY RAMBLERS
182 JERRY LEE/PUT TROUBLES BR33050E
183 NEW SPANISH TWO STEP/STELLV120190E
184 NIT BRADLEY Allstar Jazz
185 SUGARHILL/000100WOOE/ 0056701E
186 LONGESOME ROAD/OUR LUCKY2E05949N
187 OLD DOG YAK/MEPHIS BLUES V05130E
188 FIT TO BE TIED/MAKE WITH V05120E
TINY BRADSHAW -fineGreat/Jumpband
189 HEAVY JUNG/BLUES PUURIN K004621E
190 SOUTH BE SURPRISED/CALLABY 004664E
PAUL BRECKENRIDGE/Heavenly Angels
191 LONGESOME ROAD/ROCK A MA SOUTHLAND
TOM BRENNAN (2 disc set) \$1.25 min
192 HEAVEN/IN HOLLYWOOD SOUTHERN
FANNY BRICE
193 MY MAN/2ndHAND ROSE V145263 E
194 I'M AN INDIAN/HATE NATHANV14530E
LYNN BRITT -Folk (Early 1911)
195 DRYWIND ON RIVER/2 V138822E
BROTHER BONES and his Hotsopano/Hot
196 TONK/WHY/IA TMOPO 672 N
197 NORTON/HUBBER BOOGIE
198 BROWN ORK-SwingInstruments
199-WARN/WHOPPER/SCISSORS BR10381E
199-ROCKET SHIP TO MARS BB1078E
BROWLIE ORK OF NEW ORLEANS-RARE RARE
200 PELOULAR/WHYRAO #25 004337E
201 KIDNEY KID/ANYWAY DONT BR23050E
202 KIDNEY KID/ANYWAY DONT BR23050E
203 FOKIO BLUES/HAND V119510 E
204 FIVE ME TO APPOHSTRINGS/V119510E
BROWLIE ORK OF NEW ORLEANS-RARE RARE
205 RAGONIA (VofromNorton)/H BR3919 E
206 LUV KERRLASTING/100KISSSES/471E
WILLIAM JENNINGS BRYAN #3 min bid
207 MARGVITALY/IDEAL REFUB V11618E
WILLIE BRYANT "TafTaf/Ton/Tabelsh
208 BLUES AROUND CLOCK/Pt2 AP 364E
211 PHONIC/SNEAKY PETE AP1029 N
212 WABASH BLUES/STERN 004310 E
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259 MAN FROM HARLEM/BUGLECALLME128024V
260 BYE BYE BL/RUN RABBIT 006804 N
261 SAYS WHO/BLUES IN NITE 006422 E
262 LETS GO JOE/SMOOTH ONE 006720 E
263 LETS GO JOE/SMOOTH ONE 006720 E
264 STARDUST/STOP ME LUVIN U ME1531 V
265 LITTLE TOWN GAIL/CAMPBELL V124494E
266 ZA ZUH ZA/LEAR BOUT LUV V124557E-41
267 MOZART OPERA BY BORDON/ 003619E
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Doug Allar



Here is another fine musician whom I know will be a stranger to the many readers of my column, however with an impressive professional background such as his, he certainly qualifies for a writeup from yours truly. Doug began playing drums when he was twelve years old and later came to New York from his home town of Byram, Conn. to study with Henry Adler. From there he studied the mallet instruments with Phil Kraus and tympani under Alan Lepak. He played with the Navy band while in the service and also graduated from Juilliard with a scholarship. From studying all the percussion instruments including Chimes, bells etc. plus all the Latin family (bongos, conga drum, timbales) his reputation soon began to spread and he began being swamped with jobs. He worked with the New York Philharmonic, the Symphony of The Air, (formerly the NBC Symphony). He was soon to find himself working under such noted conductors as Dimitri Mitropoulos, Sir Thomas Beecham, Charles Munch, Stravinsky, Pierre Monteux, and many others. He also began making many records dates the first of which was in 1946 with the late Beverly Kenney. It was an LP made with the Ralph Burns orch. and that was the beginning of the many recordings to follow including with Steve Laurence and Edie Gorme, Eddie Fisher, Maurice Chevalier, Connie Francis, Polly Bergen, J.P. Morgan, Tony Bennett and Kirby Stone. Doug also began appearing on TV with The First Percussion Sextette on the Gary Moore, Ed Sullivan, Perry Como, and the Bell Telephone Hour. He has done many B'way shows, and recently did a record date with Lou Monte and an album with Gene Krupa for the Verve Label called "Classics in Percussion." There were two other drummers on the date Joe Venuto and Mousie Alexander. Doug has also written several works for percussion, his latest being "Conflict" which is a fantasy for six drums and also the title for an album (CR4004) conducted by Phil Kraus. In the role as a book editor, he has edited books 1-2 & 3 of the Modern Mallet Method by Phil Kraus. Doug has come a long way in his profession and I'm sure the people he knew in Byram, Conn. are really proud of their hometown boy as I am. I've known him for almost three years now and he's as good as they come both personally and playing wise. Among his many appointments on his schedule, he still devotes his spare time to teaching the percussion family of instruments at Henry Adler's in 46th St., N. Y. C. where he has his studio, and I've no doubt that if some of his talents are rubbed onto his students, I'm sure that we can look forward to hearing some fine drumming.

BLUES IN REVIEW

by Barry Hansen

LITTLE SONNY - DUKE 186

- FR-3060 - I GOTTA FIND MY BABY (A. Willis) (Lion - BMI)
(Vocal with el. harmonica, el. guitar, el. bass guitar, piano & drums)
FR-3061-1 HEAR MY WOMAN CALLING (A. Willis) (Lion - BMI)
(Vocal with el. guitars, piano & drums)

Two fine sides by a singer who apparently has decided to mask his identity by a rather trite nom de plume. His material is good,

and he sings it with authentic feeling in a style which is a blend of Sonny Boy Williamson's and John Lee Hooker's. HEAR MY WOMAN CALLING, a swinging medium-tempo blues, is the more immediately appealing of the two sides. The record begins with a rousing and captivating piano passage which gives way to some beautiful guitar work which keeps going all through the record. The whole record is done with skill and polish but never sacrifices feeling for professionalism. The reverse is a sincere and listenable slow blues with fine harmonica work; the tune is the same to which Jimmy Reed sings I'M GONNA RUIN YOU on Vee-Jay 132, but the effect is quite different. This is a fine record; we are anxious to hear more from this singer, preferably under a more distinctive name than "Little Sonny."

LIGHTNIN' HOPKINS - HERALD H-531

- H-1423 LIGHTNIN'S STOMP (L. Hopkins) (Angel BMI) (#H-1098 stamped in margin) (Electric guitar, bass & drums. No vocal)
H-1424 HEAR ME TALKIN' (L. Hopkins) (Angel BMI) (#H-1100 stamped in margin) (Talking with electric guitar, bass & drums)

Two very fine electric guitar solos in the best blues tradition. In the free framework of this trio Hopkins improvises at will, and the results are quite impressive. He is fluent at his instrument, and has a very good sense of rhythm. Every so often he produces a musical idea of real value, and even in the choruses consisting of more commonplace material his spirit and command of his instrument hold the listener's interest. Blues fans as well as collectors of Negro folk music in general will especially like HEAR ME TALKIN', a blues which is anything but melancholy. No high emotion here, but this is mighty good listening (and toe-tapping) music.

The First Jazz Film?

SAMUEL B. CHARTERS

The research which has been done in recent years in the field of jazz on film has already added a new and exciting dimension to the jazz material available to the serious enthusiast. John Baker and Ernie Smith, who have done much of the early work, have given us a vivid picture of the development of jazz in the last forty years, and it is to be hoped that further research will fill in some of the areas which are still disappointingly sketchy. Jazz and the film have had a long relationship, and there is an increasing use of jazz for film background music both here and in Europe. They are often regarded as the two art forms most characteristic of the Twentieth Century, and it is not surprising that they have often been closely involved with each other. There seems now to be evidence that film documented jazz at a very early period, as early as 1915, when jazz had just found itself becoming popular in some of the cabarets in Chicago. The film was silent, of course, but the band which was filmed was recorded on both disc and cylinder as "Frisco's Jass Band", and it might be possible to relate the film and the recording if the film could be found.

The New York Dramatic Mirror, a theatrical paper which tried to report everything of interest in the world of the stage and the early movies, in 1919 made an effort to learn something of the origins of jazz. The following article was printed in their Vaudeville column, and although the writer obviously felt that the important thing was the source of the word "jazz" the short piece is much more interesting for its mention of what may be the first jazz film.

"In 1915 Bert Kelly was playing in the College Inn, Chicago, with an orchestration made up as follows: Bert Kelly, drums and director; Wheeler Wadsworth, saxophone; William Ahearn, piano; Sam Baum, drummer.

"This quartette played 'blues' and 'hesitations', and quaint synopated melodies and were quite the rage in the night life of Chicago.

"Thomas Meighan, the movie star, gave a party one night for movie folk and had the Kelly band for dance music. In the party were such famous folk as Emmy Wehlen, Julian Eltinge, Jeanne Eagels and Grace George.

"Motion pictures were taken of the party by Richard Travers of Essanay and on the film showing the musicians he placed a caption reading 'The Band That Makes You Jazz.'

"Thereafter it was the 'Jazz Band' and the word which had been of more or less restricted circulation became national property and has now invaded Europe."

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